

MUS 84600: Advanced Topics in Post-Tonal Theory and Analysis, Music Since 2000 – Professor Joseph Straus

The music referenced in the title of the class is mostly in the learned, literate, art, Western, classical tradition in North America and Europe, mostly uptown, difficult, dissonant, atonal, mostly pitch-based, mostly in traditional notation, modernist, maximalist, mostly instrumental and opera (although electronics are sometimes involved), by established composers. After the introductory class, which will consider music by composers of an older generation (born before 1930 and now deceased), we will study music by twelve composers active since 2000, with particular attention to one major work by each. We will also read the secondary analytical literature, where that exists. We will be equally interested in compositional systems (how it was made) and analytical approaches (how it might be construed, made sense of).

Prereq: Post-Tonal 1 or permission of instructor.

MUS 81504: 20th—21st – Century Performance Practice – Professor Jason Eckardt

Designed for both composers and performers, the course explores the performance of 20th- and 21st-century music. Weekly meetings will be devoted to the coaching and critique of both student composition assignments and representative works. The class will culminate with a MANDATORY public concert on May 16 in Elebash Hall featuring repertoire works and music composed by the students.

MUS 86100: Critical Approaches to Music: Adorno on Music – Professor Chadwick Jenkins

This course will examine the writings and thought of critical theorist Theodor W. Adorno. While the emphasis will be on his many monographs and essays pertaining to music (including his books on Wagner, Berg, and Mahler, as well as his renowned *Philosophy of New Music* and selections from the collection of essays entitled *Adorno on Music*), we will read those works within the context of the larger scope of his thought. Thus we will also read substantial portions of the *Dialectic of the Enlightenment* (co-authored with Max Horkheimer), *Negative Dialectics*, and *Aesthetic Theory*. Topics of discussion will include: the nature of "truth content" as a rubric for understanding and evaluating musical works; the social nature of musical material; the role of form; the political use (and abuse) of music; Adorno's understanding of mimesis and mediation; the role of musical analysis in Adorno's thought; and the notion of "failure" as a critical tool for investigating music.

MUS 83000: Studies in World Music Analysis – Professor Peter Manuel

This seminar will examine a variety of world musics (i.e., primarily non-Western) with an emphasis on their formal features, emphasizing sound structure rather than socio-musical dimensions. The course will fulfill a number of objectives. It will help students—and perhaps especially ethnomusicology students preparing for the second exam—to develop analytical skills, including transcription and notation of a wide variety of types of music. It will help prepare students to teach world music survey classes, such as are often in demand at colleges. It

will, in its way, cover a breadth of world music genres, some of which—such as Indonesian gamelan music—are not addressed in our current ethnomusicology offerings. It may interest several DMA and musicology students who seek familiarity with world music styles as sound systems rather than as subjects of social theory. The course would also familiarize students with software programs used for analysis. The areas and genres covered would consist primarily of those not covered in other ethnomusicology offerings, and would include, for instance, traditional musics of Ireland, Scotland, Japan, Hawai'i, Portugal, Indonesia, and assorted African regions, perhaps with some excursions into jazz and diverse pop styles. For students at dramatically different levels of analytical skills, parts of certain seminar meetings might be devoted to special *remedial* sessions.

MUS 81502: Performance Practice: Baroque – Professor Raymond Erickson

This course, intended for performance majors at the doctoral level, is designed to provide students with the following: 1. A broad, basic knowledge of the contexts and conventions of musical performance during the period 1600-1750, with particular emphasis on the music of J.S. Bach; 2. Acquaintance with the development of musical instruments during the period; 3. Acquaintance with the principal pedagogical publications of the period as well as current bibliography dealing with performance practices 1600-1750; 4. Acquaintance with a wide range of specific performance-practice issues of current interest, especially, but not only, documented in the leading journal of the field, *Early Music*; 5. Practical knowledge of how to apply historically-documented performance practice techniques in their own performances on modern instruments; 6. Elementary knowledge of and experience in improvisation (unwritten ornamentation, cadenzas, preludes, etc.) as employed by performers active during the period under study; 7. Experience in formally documenting sources (in the manner required for a dissertation).

MUS 86500: History of Theory II: Concepts of Musical Form – Professor Scott Burnham

This seminar will follow the *Formenlehre* tradition in Western music theory through the 19th and 20th centuries, with a special emphasis on sonata form. Of particular interest as we follow the historical trail: the impact of the aesthetic shift from mimesis to expression; the emergence and ongoing transformation of formal analysis; harmonic vs. thematic views of form; the relationship of form and compositional pedagogy; the rise of the natural sciences and their influence on late 19th-century theories of form; the impact of modernism on thought about tonal forms; latter-day notions of the “sonata principle;” the relation of phrase rhythm and form; and finally, sonata-form theories in the age of the personal computer. Our work will include in-depth coverage of treatises, articles, and analyses by H. C. Koch, J. B. Logier, J. J. de Momigny, Anton Reicha, A. B. Marx, Hugo Riemann, D. F. Tovey, Leonard Ratner, Charles Rosen, Edward T. Cone, James Webster, William Rothstein, William Caplin, Warren Darcy and James Hepokoski.

MUS 89200: Composers Forum – Professor Suzanne Farrin

The Composers Forum is a series of meetings on topics of interest to composers. There will be guest composers and performers; presentations by students on their own work and discussion of

the best ways to present one's own work; and discussions of technical, musical and professional issues in contemporary composition.

MUS 71500: D.M.A. Topics, Spring – Professor Sylvia Kahan

The second semester DMA Topics course will focus on the various types of scholarly writing encountered by performers in doctoral work and beyond. In addition to reading and analysis/discussion of writing on music from multiple genres by both scholars and performers, weekly writing assignments will include in-class writing, evaluation of classmates' work, and ongoing work on longer assignments. These will include samples of: program notes, encyclopedia articles, pre-concert talks, and mock dissertation proposals, among other writing assignments. The course also serves as a continuing review of bibliography and research techniques as needed.

MUS 83100: Seminar in Ethnomusicology: Music, Gender, and Sexuality – Professor Jane Sugarman

Over the past three decades, the relationship between music and issues of gender and sexuality has been a major field of ethnomusicological inquiry. Among the studies that have appeared, some have sought to expand our knowledge of the musical activities of women, while others have examined how concepts of gender and sexuality shape and are shaped by musical practices and discourses, or how musical constructions of gender or sexuality intersect with issues of race, nation, class, or migration. In this seminar we will read a series of writings in ethnomusicology and closely related disciplines that relate musical practices to prominent issues in gender and sexuality studies, paired with major theoretical writings that helped to inform them. We will begin with second-wave Western feminism and the feminist anthropology of the 1970s-80s, and continue with poststructuralist approaches, race and intersectionality, queer and trans theory, masculinity studies, and postcoloniality. Permission of instructor required.

MUS 71000: Proseminar: Teaching Music – Professor Jane Sugarman

In this course we will explore teaching strategies and discuss prominent pedagogical issues across the range of disciplinary areas in music, with an emphasis on teaching courses in music appreciation, musicianship, Western music theory and history, world music cultures, music in specific world areas, and performance. The course is team-taught by faculty members in the musicology, ethnomusicology, theory, and performance programs, joined by current and recent teaching fellows who have taught in the CUNY system. It is required of all first-year Graduate Center Fellows; however, all students in the Music Programs are welcome to register.

MUS 85400: Intermediate Schenkerian Analysis (Schenker II) – Professor William Rothstein

A practicum on Heinrich Schenker's analytical method, focusing on music of the eighteenth and early nineteenth centuries. In the last weeks of the semester, each student will make an oral presentation on a piece chosen by the student and approved by the instructor.

MUS 86400: Advanced Writing Workshop: From Paper to Article – Professor Emily Wilbourne

Graduate school training privileges the “seminar paper”—usually something written under duress for a course, often while the author is simultaneously teaching and producing papers for other courses, in a compressed time period dictated by the semester structure. There is little time for reflection, expansion, self-editing, reading deeper into the topic—all features of the best writing that we all aspire to, and all prerequisites for a successful career as an academic. Journal articles and books, and even, it is hoped, your dissertation, will be products of long thought and many drafts, but there is little time during graduate school to figure out how to achieve these things.

This workshop is designed to provide an opportunity for students (generally those beyond the first year of the program) to engage in the reflection and revision necessary to produce excellent writing. A prerequisite for the course is that students are in possession of a seminar paper or a conference paper that they would like to expand into an article. During the course of the semester we will read and edit each other’s drafts, read writers on how to write, and read published musicological work that has won prizes. We will explore a variety of topics specific to the craft of writing: developing an original voice; writing a strong thesis statement; positioning oneself within existing scholarship; overcoming writer’s “block” and developing good writing habits. The goal for the workshop is that by the end of the semester students will have a paper ready to send to a journal, and will be equipped with skills and habits that will help them to continue to produce good writing.